

MUSTANG DAILY

MAY 5, 1994

THURSDAY

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Cal Poly history graduate Lucy Clark will become the city's first woman firefighter today / Daily photos by Marc Gewertz

Fighting fires, making history

Poly graduate becomes city's first woman firefighter today

By Kelly Smith
Daily Correspondent

Lucy Clark didn't just study history — she's making it.

Today, the Cal Poly graduate begins her new job as San Luis Obispo's first-ever woman firefighter.

Though she knows she'll be the first woman in the city to tackle the job, Clark said she does not anticipate any problems working with other firefighters.

"It will be an adjustment for all of us," she said. "But there's so many other women who've done it (in other places)."

City Fire Chief Robert Neumann said he believes Clark's experience, although new for his department, will be a positive one.

"We don't expect there to be any trouble at all," he said.

Clark, 22, graduated from Cal Poly last June before enrolling in the Allan Hancock Fire Academy in fall. It is that kind of perseverance, Neumann said, that got Clark the job.

"I was impressed by her personality and her initiative," he said.

As part of the procedure for hiring firefighters, Clark began testing for the job in February — first taking a written test, then a physical agility test.

After Clark passed both, she was invited back for



an oral board exam similar to a panel interview. All that was left to do was pass the interview with Neumann.

Both Clark and Neumann said they don't want Clark to be recognized solely on the basis of her gender.

Neumann said he is excited to have Clark joining the department, but is puzzled by how few women apply for firefighting positions in the city. Of the 100

See **FIREFIGHTER**, page 2

Historic accord gives self-rule to Palestinians

Israelis release prisoners as Gazans celebrate freedom

By Donna Abu-Nasr
Associated Press

GAZA CITY, Gaza Strip — Gazans cheered arriving PLO police commanders and Israeli soldiers shouted "shalom" at passing Palestinian cars Wednesday in the first glimmerings of a new era after 27 years of Israeli occupation.

The signing of the Palestinian self-rule agreement after months of torturous negotiations produced a marked change of mood in areas torn by six years of violence during the "intifadeh," or uprising.

Newly freed Palestinian prisoners posed for pictures and shook hands with Israeli soldiers, and some people released doves. Children in the West Bank town of Jericho showered an Israeli police car with flowers.

"This is the beginning of the changes we will see on the ground soon. It's the beginning of the translation of the historic agreement," said Col. Maher Fara, a spokesman for the Palestinian police force that will patrol the autonomous zones in the Gaza Strip and around Jericho.

Despite the formal signing ceremony in Cairo, Egypt, three main issues remained unresolved: the release of non-PLO Palestinian prisoners from Israeli jails, the size of the Jericho area, and Palestinian demands to have at least a symbolic police presence at border crossings.

Palestinians are also just beginning to organize the administrative departments needed to assume control.

Brig. Gen. Ghazi Al-Jabali, leader of the advance group of 19 police commanders who arrived Wednesday from Egypt, toured military camps that Israel will turn over in Gaza City, Khan Yunis and Rafah.

"We are bringing love, optimism and hope to the people

See **AGREEMENT**, page 5

SLO's porch suggestions in national spotlight

By Shelly Karlson
Daily Staff Writer

In efforts to promote community interaction and create a neighborly environment, the City Council on Tuesday approved a document that would recommend aesthetic guidelines for new residences in San Luis Obispo.

And the city's plan has caught the eye of national media.

The approved portion of the city's General Land Use document encourages land developers to build homes with front porches, front yards and entry ways. It also encourages developers to avoid building walled communities.

San Luis Obispo residents, community groups and various task forces have been working on the city's land use plan for about seven years, according to San Luis Obispo Mayor Peg Pinard.

The proposal, which addresses other issues such as growth management and commercial and industrial development, will be reviewed throughout the month.

"The land use design elements we desire for the com-

See **PORCHES**, page 6

Cinco de Mayo: It's all about history, piñatas and politics

By Heather Crookston
Daily Staff Writer

Parties, drinking, fireworks, streamers and piñatas are just some things associated with today, May 5 — also known as the Mexican holiday "Cinco de Mayo."

Recreational Sports is celebrating with a five-kilometer run, Tortilla Flats and Izzy Ortega's Mexican Restaurant & Cantina are hosting drink specials tonight and even Bank of America has a "Cinco de Mayo" promotion with its checking accounts.

It's also a time when ethnic issues are a more immediate part of life on the Cal Poly campus.

And although this holiday includes celebration, the culture, tradition and

true meaning of Cinco de Mayo are often overlooked, according to several Mexican-American students and staff.

To set the record straight, Cinco de Mayo is not a synonym for Mexican Independence Day — which is actually on Sept. 16.

"Ever since I can remember, Cinco de Mayo has been confused with Mexican Independence and has been celebrated as such," said President of the Hispanic Business Association Jose Valadez, also a business senior.

The history of Cinco de Mayo goes back to 1862, when Mexico suspended payment of its debts to foreign powers. France, Great Britain and Spain decided to use force to collect these long overdue debts.

The European troops occupied Mexico's ports in order to collect customs duties to cover what Mexico owed.

Eventually, the Spaniards and British withdrew their forces, but Napoleon III ordered the French troops to march toward Mexico City. The French were defeated at a battle in Puebla on May 5, 1862, now celebrated as the national holiday, "Cinco de Mayo."

Coordinator of Multicultural Programs and Services Everardo Martinez-Inzunza said Cinco de Mayo is an important holiday.

"Poorly armed Mexican peasants defeated the French army. They were

See **CINCO DE MAYO**, page 2

INSIDE TODAY'S MUSTANG DAILY



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The Multi-Cultural Center decorates its walls with paintings from CMC prisoners

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An on-line service is redefining the way modern music is distributed

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The Cycling Club hopes to ride into a regional championship this weekend

Reading Us

GRAPHIC ARTS, 226 CAL POLY

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Fax: 756-6784

AGENDA

MAY 5

THURSDAY

26 school days remaining in spring quarter.

TODAY'S WEATHER: Forty percent chance of rain

TOMORROW'S WEATHER: Forty percent chance of rain

Today's high/low: 64 / 49 **Tomorrow's high/low:** 62 / 48

TODAY

Support group • Poly students' grief support meeting, Psychological Services Group Room, 10:30 a.m. / 544-2266

Seminar • "Seven Habits of Highly Effective People," Live satellite link with Stephen Covey, 4 p.m. / 756-2053

Cinco de Mayo • Celebration with pinata, music and dance, U.U. Plaza, 11 a.m. and Sierra Madre lounge, 5:30 p.m.

WriterSpeak • Gloria Velasquez, Science B-5, 7 p.m.

FRIDAY

Seminar • "Lessons from the Northridge Earthquake," May 6, Room 05-105, 9 a.m. / 756-1314

Special Olympics • County-wide Meet, Arroyo Grande High School, 9:30 a.m. / 544-6444

Cinco de Mayo Dance • Basta, Hip-Hop, Old School, Achievement House (behind Cuesta), 8 p.m.

Dinner/Dancing • CSA Senior Banquet, Marie Callendar's, Pismo Beach, 8:30 p.m. / 543-5946

UPCOMING

Cinco de Mayo Carnaval • Showcase dancing and food, May 8, Dexter Lawn, 11 a.m.

ACLU Social • "The War on Crime: Death Knell for Civil Liberties?," Ramona Ripston, May 8, Community Room, City/County Library, 2:30 p.m. / 544-0142

Seminar • "Back to Separate but Equal," Nat Hentoff, May 8, Chumash Auditorium, 7 p.m.

Conference • "Keeping Current in the 1990's," May 13 For reservations: 543-0369

Seminar • "The Concept of the Person: India and the West," Dr. Ninian Smart, May 13, U.U. 220, 3 p.m.

Rally • "Take Back the Night," May 19, Chumash Auditorium, 6:30 p.m. / 756-2600

Agenda Items: c/o Len Arends, Graphic Arts 226, Cal Poly 93407 — Fax: 756-6784

FIREFIGHTER: Poly grad makes history

From page 1
attempting the test earlier this year, only seven were women, he said.

"I think there's a real perception out there that being a firefighter means rushing into burning buildings all the time," he said. "That's not all we're about. I'd say 70 percent of our calls are not for fires, but for things like medical aid."

Neumann said of the women who apply, many have a difficult time passing the physical agility requirements. They include climbing a multiple story tower carrying a fire hose.

"It's a tough test," he said.

But the chief said he believes gender walls are not up in his department.

"I think those were broken down years ago," Neumann said. "I think there's just the misperception of what we do, what we're about."

Fire Captain Kate Dargon, who works in the local branch of the California Department of Forestry, began as a firefighter for her department in 1975. She said she has had relatively few problems related to her gender over the years.

"There are always issues to resolve," she said. "But not all of them are because of gender."

For Clark, becoming a firefighter was not a decision made quickly.

"It's something that's always been in the back of my mind — probably since I was 17 or 18," she said.

After graduating, she said, "I decided to just go ahead and go for it."

After testing for the Redwood City and Santa Cruz fire departments, Clark decided she wanted to work in San Luis Obispo because the fire department covers the entire spectrum of firefighting in one city. She said she will have the opportunity to work on wildland fires, structure fires and medical aid.

Clark has spent the last several months volunteering in Grover Beach, where she performed medical aid.

When she wasn't volunteering, Clark worked at Vista Grande Restaurant on campus. She left the job last Friday.

Vista Grande Manager Ed Sweeney said Clark spoke excitedly about the San Luis Obispo position for several weeks. Then "she came in all bubbly, hugged everyone, and told them she got the job," he said.

Sweeney said he is happy for Clark because she has an "outstanding personality." "(She) always keeps a positive attitude," he said.

• Daily Managing Editor Marla R. Van Schuyver contributed to this report.

CINCO DE MAYO: A culture celebrated

From page 1
outnumbered and out-equipped," he said. "And they would not take defeat for an option."

President of Movimiento Estudiantil Chicano de Aztlan (MEChA) Jose Uguiza, also a political science junior, agreed with the holiday's importance.

"We identify a lot with it because (the Mexicans) were very strong when they united," he said. "It is very instrumental to Mexican people because it instills pride."

Foreign language professor Gloria Velasquez said Cinco de Mayo "brings the community together."

"In a society where many people of color lose their identity, Cinco de Mayo means looking at ourselves in the mirror and finding our identity," she said.

In addition to its status as an important Mexican holiday, Cinco de Mayo is traditionally a time of year when issues faced jointly by all Latinos, Hispanics and Chicanos are addressed.

According to Cal Poly's Office of Institutional Studies, the proportion of non-white students on campus has more than doubled in the last 10 years, increasing 14.3 percent in fall 1983 to 33.4 percent in fall 1993.

Currently, 2,034 out of 15,044 Cal Poly students are hispanic, Latino or Chicano. That is 13.5 percent of the student population and the second most dominant ethnicity on this campus.

Martinez-Inzunza said those numbers will only continue to increase. Out of all the ethnic groups, Chicanos, Hispanics and Latinos are the largest, he said.

"We hold the leadership of the state in our hands," he said. "At the turn of the century, we will be the majority."

So do the increasing numbers mean their voice is beginning to be heard?

"The underrepresented, in general, have had a positive effect on this campus," Velasquez said.

She specifically referred to the coalition underrepresented students formed that helped to successfully implement an ethnic studies program in winter 1992.

Uguiza also agreed that the underrepresented voice is starting to be heard.

"It's important to be vocal and talk to the administration about things we feel are not working well in the community."

Currently, MEChA has a number of events scheduled in celebration of Cinco de Mayo. Today during U.U. Hour in the University Plaza, the Chicano band "Basta" will perform. Ballet Folklorico de Cal Poly also is scheduled to perform.

In addition, MEChA will host a fundraiser dance Friday, and Sunday is the club's annual "Day of the Family," complete with dancers, booths, speakers and entertainment, Uguiza said.

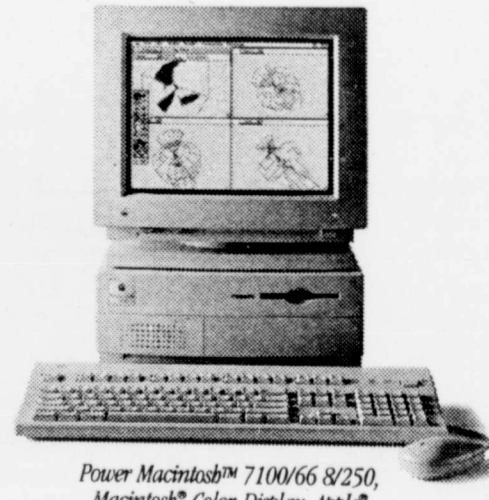
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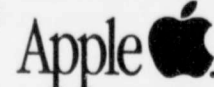


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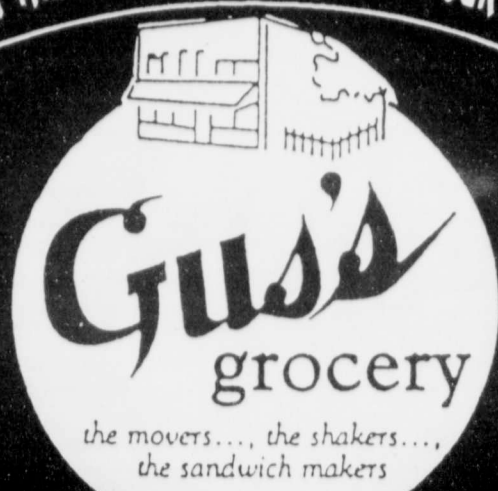
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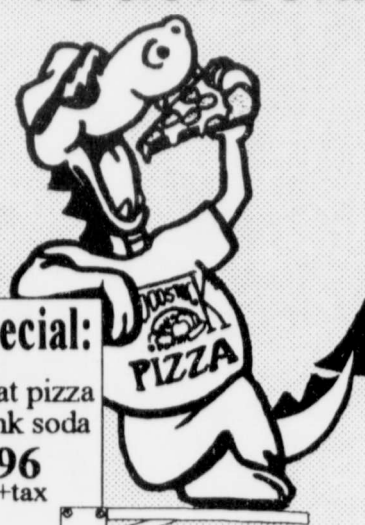
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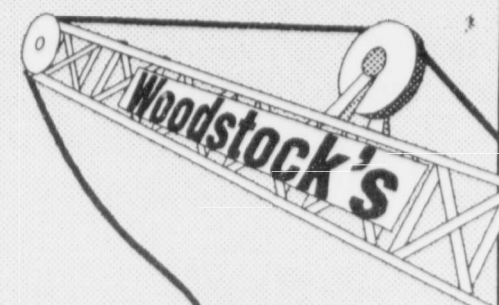


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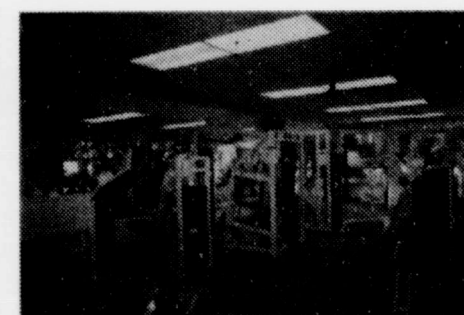
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Maria
GARCIA

My Mexican history lesson

"Have you seen the Rec Center flyer with that stupid mistake on it?"

"What stupid mistake?"

"The one stating that Cinco de Mayo is Mexico's Independence Day!"

"Oh, um, yeah, sure I have! Someone should set them straight. So how was your weekend?"

That is exactly how I dealt with not knowing a vital piece of Mexican history that I, as a Mexican, am expected to know by heart. But I bet I was not the only Mexican or Chicano on this campus that looked at the Rec Center flier advertising the Cinco de Mayo 5k Fun Run only to notice nothing wrong with its contents. I went about daily life as if nothing was wrong — until a group of students who knew the facts set the record straight.

If it were not for the three engineering students who enlightened me with their recent letter, I would probably go around with misleading data, stating that Cinco De Mayo really is Mexico's Independence Day.

It not only saddens, it embarrasses me. Because of my Mexican citizenry, I'm expected to know my country's history, or at least enough of it to know the difference between Cinco De Mayo and Independence Day. But I didn't when I looked at the flier. A friend had to point it out to me.

Wanting to avoid being labeled as unpatriotic by my peers, I did what any normal person would do. I jumped on the bandwagon and pretended that I did know the Rec Center had made a terrible error. I even pretended to be angry at the Rec Center for being so insensitive to the issue. Luckily my friend didn't pursue the issue.

'What if my friend would have asked if I knew what Cinco de Mayo is really about? I can't imagine what I would have said. Deep inside, I was not angry at the Rec Center. I was angry at myself.'

What if this friend would have asked if I knew what Cinco de Mayo is really all about? I can't imagine what I would have said. Deep inside, I was not angry at the Rec Center. I was angry at myself. I went about my day feeling rather ashamed — until I began to realize that I am not alone on this.

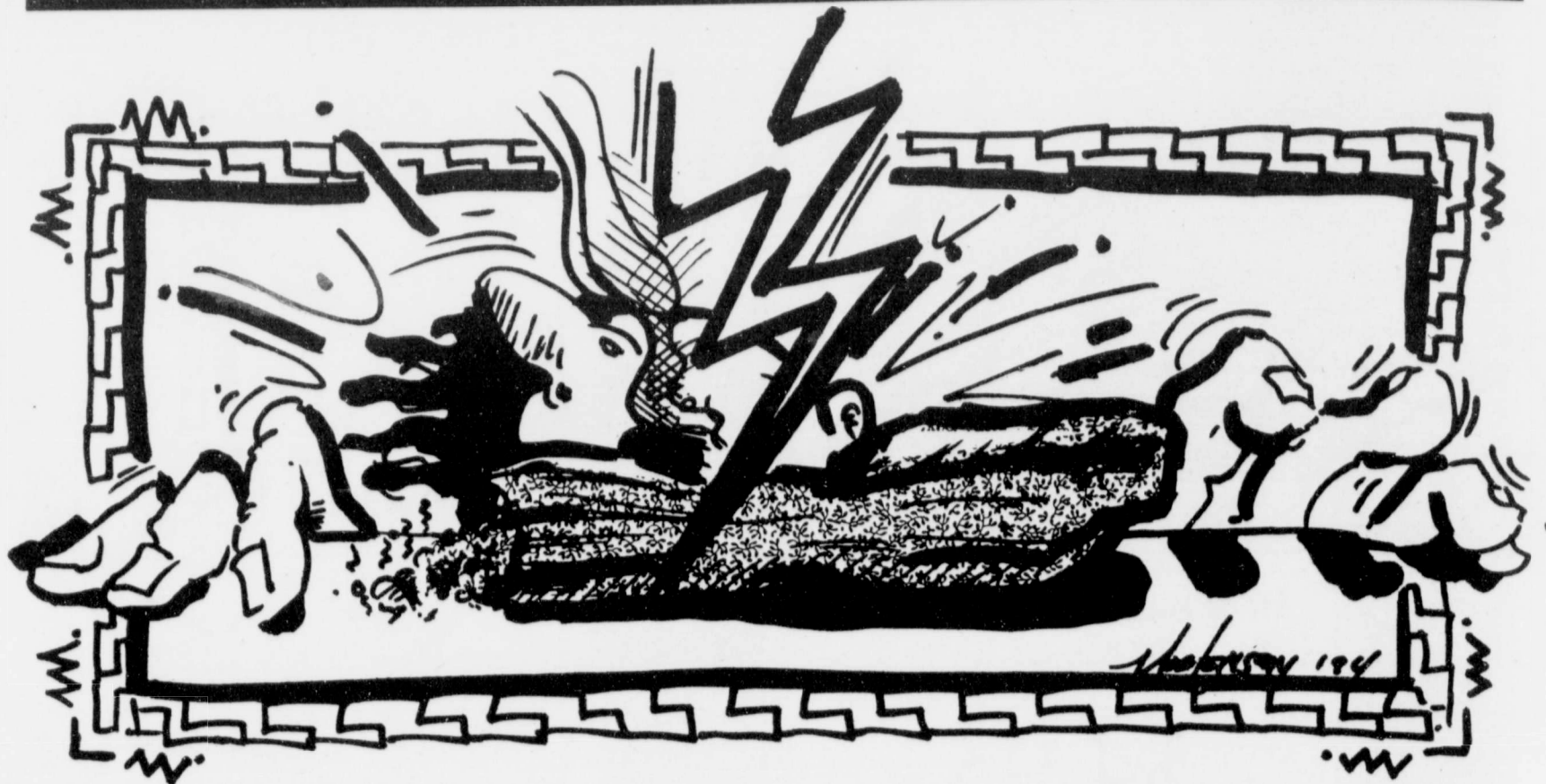
I faintly remember some type of survey being conducted last quarter which discovered that some students at this campus lack basic knowledge of American history. So what do you do when someone asks you about the recent death of President Nixon? You say "Nixon, Nixon who? Oh, yeah. Rest in peace."

I'm not blaming my ignorance on the American school system. After all, I received most of my elementary education in Mexico. Upon arriving in the United States most of my energy went into learning this country's language and history so that I would not be placed in remedial classes. But at the same time I was learning about the Founding Fathers, the Civil War and the Mayflower. I was also losing sight of important pieces of my country's history, the history my early teachers tried so hard to embed in my head. By learning American history, I was not trying to erase a significant part of my history. I was merely doing everything within my reach to remain ahead of the game.

While I've never viewed Cinco De Mayo as just another day to celebrate by eating tacos and guacamole and drinking Corona beer, I must admit that I have never thought much about this Mexican holiday. Perhaps because I don't know much about it. But before you throw the first stone, how many of you consider yourselves experts on the topic? It's never too late!

• Maria Garcia is a journalism freshman, and a member of the Daily staff.

COMMENTARY



The sweet taste of my family's history

By Pedro Arroyo

Cinco de Mayo is an important political and social holiday for Mexicans in the United States. Today we celebrate one of the successful battles Mexico was able to win against the French forces that occupied the country.

For Mexicans, this victory is a symbol of struggle, resistance and the continuous search for self-determination. And on Cinco de Mayo, we also celebrate the different aspects of our culture. These include Mexican music, dance and one of the most important: food.

Throughout today, people will eat tacos, tostadas and enchiladas. Others will eat tamales. But few will wonder how these foods are prepared, and the amount of time and work that is required to make them. This is a story about the tamale-making tradition in my family. It's a gift that has been handed down from one generation to another. And I want to share it with everyone in the hope that people will understand the significance of Cinco de Mayo, and Mexican culture.

Making tamales in my family dates back several generations. My great, great grandmother Chona is said to have inherited her remarkable skill from her mother, a Maya Indian from the northern state of Sinaloa, Mexico. My grandmother Maria Luiza would tell me stories about how well she prepared tamales, and how much people liked them.

"People would come from miles and miles away just to get a taste of your Nana Chona's tamales!" she would tell me. "I remember a man who visited our small town from the neighboring state of Sonora just to buy 10 dozen because he had heard from travelers how good her tamales were!"

Chona also made tamales to survive economically. The more she made, the more money she made. My grandmother believed that it had something to do with Chona's oversized hands, and her strength.

She would begin by grinding the fresh corn with her stone metate and would spend a countless amount of hours and hours kneading the maza until it reached the perfect texture.

The ingredients used for the maza were also equally important. The maza had to have the right amount of salt and yeast. Red chile sauce was also added to give the maza the proper coloring and spice. The last and most crucial ingredient was fresh pork lard. The food that she used for the stuffing was traditionally Mexican. She would use fresh pork meat that was prepared with a red chile sauce, giving the meat a spicy, delicious flavor. She also added sliced potatoes, carrots, olives and jalapeno peppers. When all the ingredients were ready, she began to stuff the tamales.

Chona used fresh corn husk leaves that had been soaked in water to wrap the tamales. She would select the finest and biggest leaves and then spread a thin layer of maza over the corn leaf until it was covered. She would add the pork meat, the potatoes and the rest of the ingredients. As a last step, she would grab both ends of the leaf and carefully fold one end over the other, until the contents had been concealed inside the leaf.

Each tamale was tied with a thin strip of corn leaf to assure the stuffing remained inside. The cooking of the tamales was probably the easiest thing to do. Chona used an olla with a bit of water in it to steam and cook the tamales until they were ready to be sold and consumed by many townspeople and travelers that occasionally came through Huamuchil. "Chona did not make much money selling tamales," my grandmother tells me. "But it gave her a sense of independence. Your nana did not have to depend on anyone for survival — not even her drunkard husband."

In the same manner, my grandmother Maria Luiza

learned the cooking skills of her mother and used them to make a living by selling tamales after she left her hometown. She left Huamuchil to come north and be closer to her husband. She arrived in Mexicali, Baja California Mexico in 1942 — penniless and with two young children. One of them was my mother.

My grandfather had come north, attracted to the United States by the Bracero Program, by promises of a decent job and just pay. He found none of them.

At that time, Mexicali was nothing but a dusty town, surrounded by cotton fields. In it was a bustling train station where El Tren Bala shuttled thousands of Mexicans from the interior of the country to this border town. Many came with the hopes to get closer to the U.S. and its rewards. "Always closer and closer," my grandfather would tell me, "but never enough."

After a few tough months, my grandmother and her two young daughters settled down and returned to the train station. They made a living by selling tamales and aguas frescas to those that arrived in Mexicali hungry and tired. My grandmother Luiza rented a small shack next to the station with some borrowed money that she got from her sister who was living in Mexicali at the time. She called her Tamateria "Tamales Sabrosos de Dona Luiza." People not only enjoyed her food but they also liked her personality and her sense of humor. My grandmother was always the one to say chistes, or tell a dirty cuento — even among men.

My grandmother also chose the perfect location to begin her business. The station was the heart of the town. This was the place where the mariachis and the balladeers gathered and sang their songs and corridos. Some of these songs spoke about love, tragedy, melancholy — but also of happiness.

The mercado was also found next to the train station, which made travel easy for my grandmother. She could get fresh vegetables, spices and maza for her tamales without traveling very far. When she did not have money, she would barter tamales for things that she needed.

Like the train station, the mercado was important to my grandmother's business because it brought many people together. People were attracted to the mercado by the smells of fresh fruits, vegetables, homemade candy and by the sounds of people and music. Once people had arrived at the mercado, they could not ignore nor escape the irresistible smell of my grandmother's tamales. She sold them to people by the dozen or half dozen. When people could not buy them by the dozen, she would sell them individually.

It seemed that the more tamales she would make, the more she would sell. But this was not easy. Making tamales was heavy and demanding work for my grandmother and her daughters. Even without the help of my grandfather — an alcoholic and constant womanizer — she always managed to keep the business going. She also advanced the family economically — still, with her hardships, able to add that magical ingredient that made her tamales so good. This key ingredient was a pinch of love that she added to her tamales and to everything she did. This ingredient made the tamales taste so good and so right.

Eventually, tamales brought my grandmother some needed economic stability. She was able to save part of the earnings, while using the rest to build a home that she always needed and wanted. This is the same house where many of my aunts and uncles, and their children, were born and raised. The house is still in the family today. And like my grandmother, this humble adobe home, after many ears, still stands strong and proud.

• Pedro Arroyo is a political science senior and frequent contributor to the Daily.

In the 90s, 'alternative music' is just another marketing category for the mammoth recording companies. Through cyberspace and a democratic vision, two UC Santa Cruz students set out to provide a

REAL ALTERNATIVE

BY GABE JOYNT
DAILY OPINION EDITOR

San Luis Obispo metal band Fuse (formerly Boneyard) embarked on a worldwide tour last December. Since then, they've played for audiences in Australia, Japan, Sweden, Germany, Great Britain, Italy and all over the United States. And they never left town to do it.

The trick? The Internet Underground Music Archive — an on-line service dedicated to redefining the way modern music will be distributed. Free to both bands and listeners, IUMA is available to anyone with a computer, modem and Internet access. Any band can get their music in the archive just by sending in a tape or CD — no screening, no test

for commerciality. It's an immediate and direct link to the 20 million people worldwide on the Internet.

From a collective house on the outskirts of Santa Cruz, two UCSC computer science students created the archive out of their contempt for what they call the "corruption and inefficiency" of the music business.

"I always saw the record business as being a necessary evil," says 20-year-old IUMA co-founder Jeff Patterson. "The distribution of music has always been corrupted. We're out to stop that."

Since IUMA's inception last November, thousands of people from more than 10 countries have browsed through the archive. IUMA boasts 67 bands, mostly unsigned acts, and more are posted every week. Co-founder Rob Lord says IUMA will prompt a lasting change for the record industry.

"We intend to push a change, to create a new paradigm for bands and listeners," Lord says. "Part of that vision is disintermediation — removing the middleman from the process. That doesn't mean record companies are doomed, it means they will have to change."

At issue is the enormous cost added to music as it is transferred from a piece of art to a marketable product, and the way music and artists are packaged for commercial appeal.

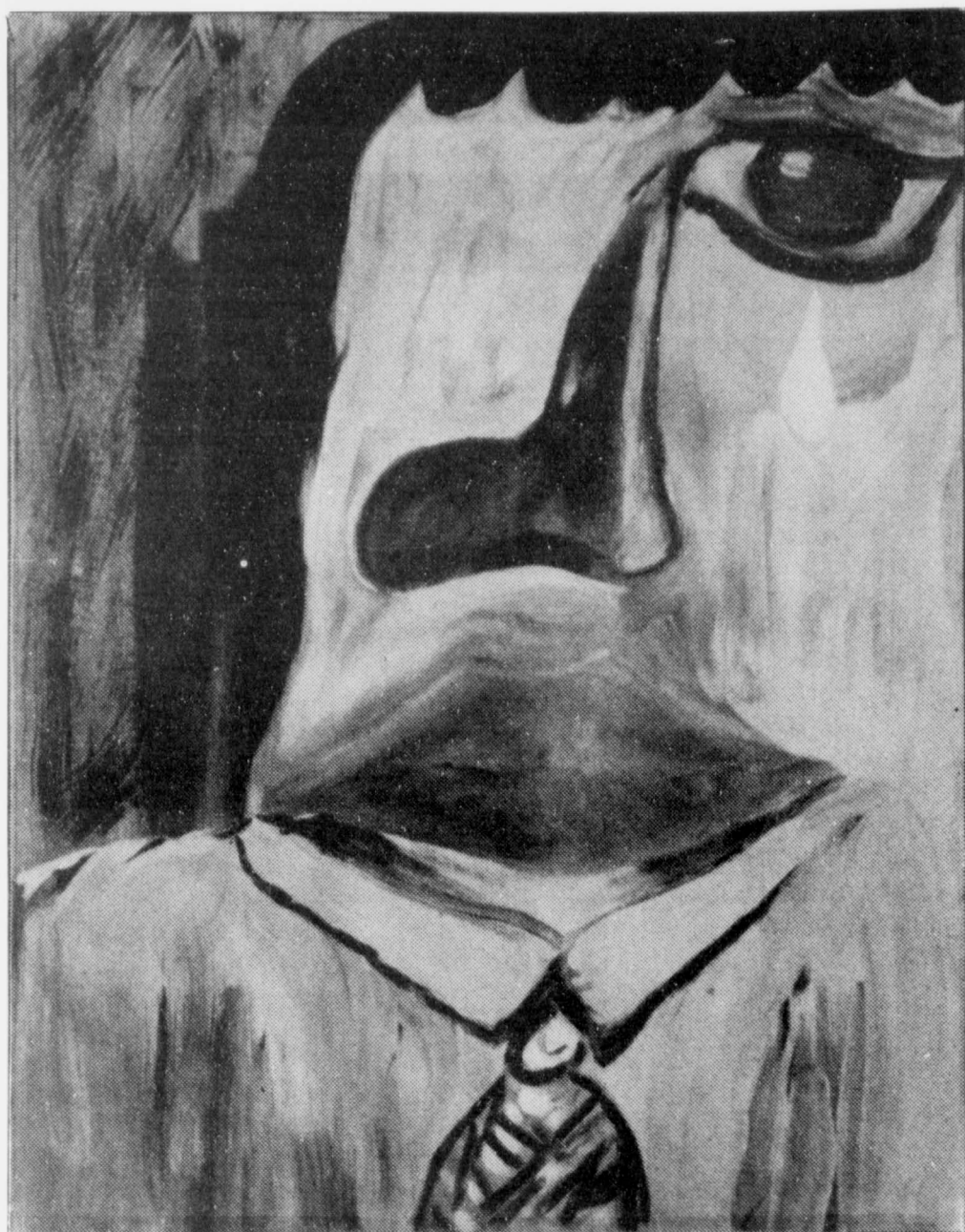
Boo Boo Records employee and local band promoter Neal Losey agreed that the record business is inefficient.

"The inflated cost of CD's is just a scam by the record companies," Losey said. "It's a very greedy industry."

Still, Losey says he won't put Bottle, the band he manages, on the net for fear

See ALTERNATIVE / page B4

"THE DISTRIBUTION OF MUSIC HAS ALWAYS BEEN CORRUPTED. WE'RE OUT TO STOP THAT."



"Hombre Llorando" is one of several paintings by prisoners from the CMC on display at the Multi-Cultural Center / Photo courtesy ARTSREACH

Multi-Cultural Center to feature paintings by inmates from the Colony

By Pamela Slaughter
Daily Staff Writer

For many people, the thought of prison fosters violent and frightful images, but that atmosphere can also be used to encourage artistic learning.

Some men at the California Mens Colony (CMC) are making constructive use of their time in prison by painting. And a collection of their work will be displayed in the Multi-Cultural Center next week.

"Paintings From The Colony" will feature the artwork of prisoners from diverse economic and cultural backgrounds, said MCC Director Shirley Arceo.

"I think it will be interesting to see how inmates express themselves," Arceo said. "I think it's something positive. It will be very powerful and intense."

The paintings were done by inmate artists who have participated in a three-hour-a-week class offered by UCLA Extension's ARTSREACH program.

Three hours is not much time to perfect a painting, but the prisoners produce quality work in the little time they have, said Ned Long, an ARTSREACH teacher since 1990.

"They are really motivated," Long said. "They don't waste time when they get in there. They have all these concentrated ideas and they have to come out in three hours."

This is the second ARTSREACH show CMC inmates have produced. The first was larger and displayed at Cuesta College.

The advantage for the MCC showing is it is "much more publicized," Long said.

The prisoners are encouraged to paint from their heart, not from their mind, Long said. All of their pieces on display at the MCC focus on ideas and themes of the late 20th Century.

"You won't see Norman Rockwell or illustration type stuff," Long said. "(The artists) are relying heavily on modern movements like cubism and expressionism."

During the painting sessions, inmates spend most of the time creating their own work, but part of each class is spent studying great artists like Goya, Rembrandt, Picasso and Matisse.

"I try to increase each man's visual vocabulary with color slide shows and then let him choose the direction he wants to paint," Long said.

The paintings are acrylic on canvas, a much easier medium to work with in a limited amount of time, Long said.

"Acrylic allows you to go into as much depth as you want to," he said.

Long said he attempted to pick quality work which also applies to the MCC philosophy of fostering the expression of underrepresented cultures.

"The work is good and could be displayed in any gallery," he said. "I picked things that might be meaningful to people who come in the center."

Prisoners who enroll in the ARTSREACH class work closely with more experienced artists in the program.

"Some of the artists were experienced painters before they came to prison," Long said. "Beginning painters work shoulder-to-shoulder with the prison's more accomplished artists."

"Paintings From The Colony" is on display May 9 through June 15 in the Multi-Cultural Center, located in the University Union, room 202C. Hours are Monday through Friday, 9 a.m. to 5 p.m.

No ordinary man, no ordinary album

Punk's prolific poet Henry Rollins continues to scathe the eardrums

By D.J. Taylor
Special to the Daily

As much as Henry Rollins might object, he is not an ordinary man. He reeks of strength, pain, history and disheveled wisdom.

It isn't possible to write an ordinary review of the Rollins Band's latest release "The Weight" on BMG/Imago Records. And to understand the album, one must first examine the history behind the man.

Born in Washington, D.C., in 1961, Rollins was witness to the growing D.C. hardcore scene. H.R., former lead singer of Bad Brains, befriended Rollins and told him he would end up a singer in a band.

The prophecy came true, and Rollins wound up fronting the seminal '80s punk band Black Flag. Rollins, in his own words about the band, said:

"In the summer of 1981, Black Flag came to New York to play. I went to go see them. I asked them to play a song called 'Clocked In,' since I had to drive back to D.C. right after they finished playing, and go work a long shift. The band went into the song, and for some reason I went up on stage and grabbed the mike from Dez (Cadena) and sang ... After that they asked me if I wanted to be in the band. I went back to D.C., quit my job, sold my belongings and got in the van."

Rollins stayed in the employ of the Los Angeles-based band until its break-up in 1986.

A lot has happened to Henry Rollins since then. He released a solo album called "Hot Animal Machine," in 1986. After some time on the road, Ian MacKaye, of the infamous D.C. bands Minor Threat and Fugazi, joined up with the newly formed Rollins Band to record "Life Time" and part of "Do It" in 1987. The two albums were released in 1988

and 1989 respectively.

There is no doubt Rollins is one of hardcore's most prolific poets. After "Do It" came the releases of "Hard Volume" ('89), "Turned On" ('90), "The End of Silence" ('92), "Electro Convulsive Therapy" (in Japan only, '93) and most recently, "Weight."

"Weight" features Melvin Gibbs on bass, replacing Andrew Weiss. Gibbs' bass lines are generally funkier, adding a smoother groove to most of the Rollins material. The lineup still includes Chris Haskett on guitar, Sim Cain on drums and Theo Van Rock on sound. They have toured endlessly, hitting America

"Step Back," "Tired" and "Wrong Man."

Not only a musician, Rollins has been writing books and doing spoken-word tours since the mid-eighties. His company, 2.13.61, has published his books "Black Coffee Blues" and "Hallucinations of Grandeur," as well as books by other writers.

Rollins also recently released a two-CD, spoken-word set called "The Boxed Life," featuring the infamous track "I Know You." A video of live excerpts entitled "Speaking From the Box" also was released.

If all these achievements weren't enough, Rollins has



"Weight," the Rollins band's latest release, has a funkier groove due to new bassist Melvin Gibbs (second to right) / Photo courtesy Ross Halfin

noticeably hard.

In many ways, the 12-track effort is as smoothed out as his last album, "The End of Silence." The lyrics are somewhat predictable, though irresistible when shoved up your nose in the typical Rollins fashion. Songs like "Disconnect" and the first single, "Liar," are already making waves on college radio stations.

Other tracks to notice are the catchy "Divine Object of Hatred,"

started a new record label with Rick Rubin of Def Jam Records; he has written for magazines like "Details," "Spin" and the U.K.'s

"Melody Maker;" and he's done movies and film shorts with avant New York artist fatale Lydia Lunch.

It has been a long and bumpy, albeit successful ride for Rollins, who has taken the good with the bad.

Lonesome ballad of a fifth Beatle

'Backbeat' focuses on story of original Beatles bassist Stu Sutcliffe

By Teresa Letizia
Daily Staff Writer

The beat is back — that is, that Beatles' beat is back — in a colorfully unique film just released in theaters.

"Backbeat," a low-key and surprisingly insightful study of the group at its inception, draws a new dimension to the portrait of the most successful pop band in the history of music.

The movie focuses on Stuart Sutcliffe, the "fifth Beatle" who played bass with John Lennon's band during their first years together in Hamburg, Germany.

Lennon and Sutcliffe are close friends from their early days in Liverpool, and Lennon naturally recruits his best mate when he decides to form a band. But Sutcliffe, a thoughtful and subdued painter, gravitates toward art school and a beautiful young German photographer, Astrid Kirchherr.

Director Iain Softley masterfully develops the

sense of loss felt between separated friends. From the start of the film, the intimacy between Lennon and Sutcliffe is played with subtle wit and charm.

One night in Hamburg, as the pair lay wide awake in their bunks after being introduced to speed, each complains they can't sleep. Attempting to ward off the blaring traffic and lights, Lennon gets up and mends a hole in the window covering with the gum in his mouth. He returns to bed, still wide awake.

"Much better," he says.

Without missing a beat, Sutcliffe remarks: "Makes all the difference in the world."

"Backbeat" contains many subtle scenes, which give the movie a sense of authenticity and evolution of the band.

The musical score contributes immensely to this end, since none of the Beatles' original music is used. Instead, alternative super-musicians Thurston

See BACKBEAT, page B3

CALENDAR

THURSDAY, MAY 5

- Jill's Knight Out plays **SLO Brewing Co.** at 9:30 p.m. for a \$2 cover.
- **Backstage Pizza** presents Graceful Punks at 2:30 p.m. No cover.
- **F. McClintock's Saloon** features Monte Mills at 10 p.m. No cover.
- More Tea Vicar play **Osos Street Pasta & Subs** at 8 p.m. No cover.
- **Earthling Bookshop** presents John Drinkwater at 8 p.m. No cover.
- Shival Experience plays **Tortilla Flats** at 9 p.m. for a \$3 cover. Discount with a student I.D.

FRIDAY, MAY 6

- Guy Budd plays **Boo Boo Records** at 5 p.m. No cover.
- **SLO Brewing Co.** presents Rock Steady Posse at 9:30 for a \$3 cover.
- Jill's Knight Out plays acoustic music at **Osos Street Pasta & Subs** at 8 p.m. No cover.
- Guy Budd plays **F. McClintock's Saloon** at 10 p.m. No cover.
- **Earthling Bookshop** presents Bob and Wendy at 8 p.m. No cover.
- Nick Pyzow plays folk rock at **Linnaea's Cafe** at 8 p.m. No cover.

SATURDAY, MAY 7

- **SLO Brewing Co.** features Avocado Sundae at 9:30 p.m. for a \$3 cover.
- The Lost Trio plays jazz at **Osos Street Pasta & Subs** at 8 p.m. No cover.
- **F. McClintock's Saloon** features Guy Budd at 10 p.m. No cover.
- Rob Kimball and Pete Morin play **Earthling Bookshop** at 8 p.m. No cover.
- Lorin Hart plays urban folk at **Linnaea's Cafe** at 8 p.m. No cover.
- Black Road plays **Live in Studio B** on KCPR 91.3 at 3 p.m.

South African rock art serves as artist's muse

By Katherine Gill
Daily Senior Editor

For geologists and archaeologists, rocks hold the secrets to our beginnings. For ancient artists, rocks were a place to express themselves. For 10th generation South African artist Peter John Steynberg, rocks were the inspiration for his collection of paintings going on display tomorrow in the University Union Galerie.

The exhibit, called "Shamanic Visions," is the result of years spent studying shamanic rock art of the Bushmen of Southern Africa.

"I spent eight years running around the Drakensberg mountains," Steynberg said. "I basically started painting from what I saw."

The Bushmen artists painted everything from people to boats, according to Steynberg. "They painted their rituals and beliefs," he said. "They painted 'rain making.'"

Shaman were the members of tribes who acted as mediums, or links, between the visible world and the spirit world, and who often used magic for healing and control over nature.

Steynberg, who has both a bachelor's and a master's degree in fine arts, worked alongside anthropologists and archaeologists while studying the rock art.

"My work borders on other disciplines," he said. "I was one of the few artists involved in the study."

Steynberg's interests in rock formations and fossils clearly show in his works going on display. The acrylic paintings are a brightly colored mix of abstract shapes and edges. The fragmented and jagged lines of many of the paintings look like the fractured side of a rock.

Steynberg's paintings are alive with color, something that changed with his move to America 2 1/2 years ago, and his switch to painting with acrylics. "I used to paint with oils," he said. "My work used to be grubby and very dark — lots of worked surfaces."

His current paintings display a variety of yellows, greens, blues and reds, mixed with patches of black and white. Painted in a flat, one-dimensional style, and outlined with thick black and gold lines, Steynberg's colors jump out from the canvas.

Steynberg said his paintings represent many things, including dreams, transferences and reinterpretations of other paintings. Though there are no truly recognizable shapes in the paintings, what looks like human faces can be seen in one.

The mystical qualities of the shaman seem to show their influence on his paintings most in Steynberg's use of ambiguous shapes and forms. Even Steynberg, who has had two solo shows in Grahamstown and Durban, South Africa, admits his art is "easier to talk about when I'm



Peter John Steynberg, a 10th generation South African artist, will reveal his mystical artwork in the U.U. Galerie / Daily photo by Juan Martinez

standing next to them."

But Steynberg credits his time spent studying Bushmen art and its shamanic links for how his art has developed. "That's how I arrived at where I am today," he said.

Peter John Steynberg's exhibit will be on display from May 6 through June 7 in the U.U. Galerie. There will be a public reception for the artist in the Galerie on May 14, from 4 p.m. to 6 p.m.

BACKBEAT

From page B2

Moore of Sonic Youth, Don Fleming of Gumball, Dave Grohl of Nirvana, Dave Pirner of Soul Asylum, Mike Mills of R.E.M.

and Greg Dulli of the Afghan Whigs formed the band "Backbeat," and recorded new versions of songs from the Beatles' repertoire. The modernized sound provides the vitality and newness of an innovative band on the cusp of greatness.

The film doesn't miss the friendly rivalry and collaboration between Lennon and McCartney, but gives much more attention to the triangle between Lennon, Sutcliffe (Stephen Dorff) and Kirchherr (Sheryl Lee).

Ian Hart's emotive portrayal of Lennon is also vital. Hart captures Lennon's intensity, as well as his droll and driven personality. He exudes a youthful spirit not always seen in the older Lennon. This is exemplified as he opens his act with stupid jokes, addressing his audience as "Ladies and Gentles."

Kirchherr's photographs document the early years of the Beatles. Her lifestyle and Bohemian social circle influenced the group's look and she originally cut their hair into the mop-top style that made them famous.

To see these connections at work and history in the making — not by major events but by lives touching lives — is moving and sweet.

At times, the foreshadowing of the future is exaggerated but overall, such sentimentality is acceptable by those of us who know the outcome.

New hope for local musicians

By Elayne S. Takemoto
Daily Arts Editor

Things are looking up for local musicians who happen to be unstrategically situated in the dry lake bed San Luis Obispo calls a music scene.

Boo Boo Records and two local restaurants have made accommodations for grateful area bands to stage live performances.

The record store built a mini stage, complete with stage lights to give the venue a homey feel, adding movable album racks in case they really pack the house. A mini sound system will soon be installed, so musicians can play full-tilt electric instead of the usual boring acoustic shows that proliferate the town.

Located in the room adjacent to the store's "Wax Museum," the venue is one more shining opportunity for musicians hungry for the live experience.

"I booked (two months worth of bands) in a two-day period," said Neil Losey, a Boo Boo employee in charge of bookings. "Those people are so starved to play."

On Fridays at 5 p.m., the venue will feature local talent, as well as any big-name bands passing through SLO.

In addition to the in-store venue, Tortilla Flats has incorporated a Thursday night music slot for local and some touring bands and Brubeck's hosted the first band in its Wednesday night series two weeks ago.

Check out the calendar section for this week's musical lineup.



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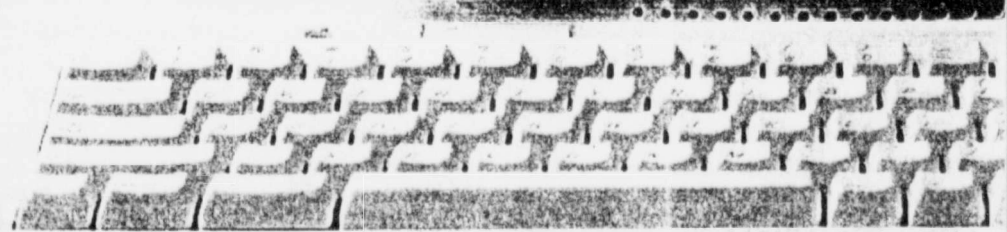
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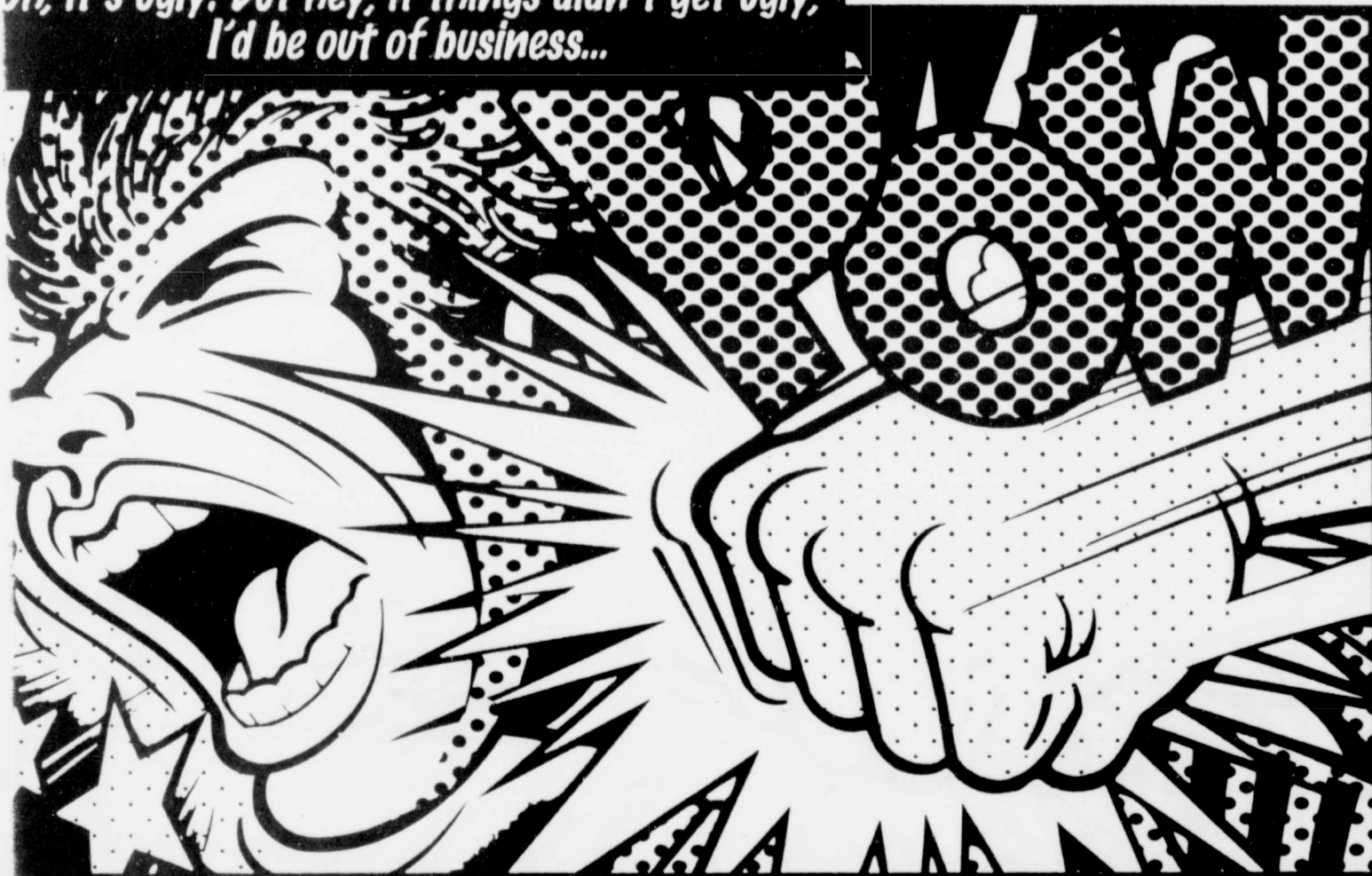
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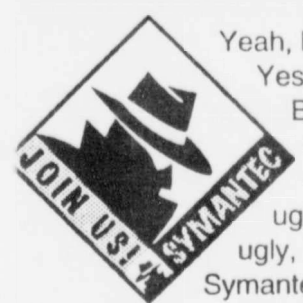


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SYMANTEC

ALTERNATIVE: Taking it to the net

From page B1

of what might happen.

"I really want people to hear the band," Losey says, "But I don't trust the technology — I'm torn."

"If the technology grows, the people who have the money will figure out a way to corner the market on it, just like they always have," Losey said. "I just don't want to be at a situation where I'm forced to buy into some cable system if I want to hear new music."

Though no one is sure where technology will take the recording industry, Patterson, Lord and their new partner Jon Luini aren't the only ones taking music to the net.

Last week, MTV VeeJay Adam Curry announced his resignation from the network to devote his time to his established on-line music site, mtv.com. On Curry's service, users can download music files, but only at relatively poor sound quality. In addition, bands must pay \$400 just to get on the site for a year.

In contrast, IUMA offers high-quality sound (equivalent to CD quality or better), and only asks bands to send in \$20 for a permanent place in the archive. Users can see a color picture of the band, download or play a song, get a two-page biography and description of the band, and read or write comments about each band's recordings.

Patterson said Curry's service poses a threat to IUMA's vision of non-commercialism.

"His service is exactly what we're worried about — a bastardized version of our vision. We've written him a letter

— we think it sucks that he's charging so much."

Lord is even more concerned with what he sees as corporate America's plans for the future of the entertainment industry.

"Their idea basically is to create a pathetically anemic, crassly commercial Disneyland-esque copy of the Internet, then make a lot of money with it by dominating the mediascape and the mechanisms of advertising."

But Patterson said the savior of efforts like IUMA will be the ease with which alternative communication channels can be used in a growing information network.

"As long as there's the possibility for an alternative," Patterson says, "I don't see it becoming a corporate thing. Just as easy as a record company can set up a site like this, so can two college kids like us."

Patterson and Lord met through a computer news group last fall. Lord had found a program manufactured by Arroyo Grande-based software maker Xing Technology that could compress songs into manageable sizes without compromising sound quality. Patterson got the idea to put his band, the Ugly Mugs, on the net and Lord suggested creating an archive to showcase unknown, unsigned bands. Out of this vision to give unknown bands a worldwide stage, IUMA was born.

Lord says he's amazed sometimes that record companies, with their vast resources and vested interest in music distribution systems, are letting a few college kids from Santa Cruz create the prototype for modern music distribution.

"It just goes to show how hung up the industry is on the idea of music as a product with a shelf life and crap like that," Lord says. "Opening a level playing field for all bands — from 6th grade punk to a capella gospel and beyond — is the furthest from ideal in the music-as-product model."

But IUMA has to address several obstacles it before can prove its

staying power in the industry. The greatest concern may be copyright issues.

After posting a notice on the net looking for legal advice, they found a Los Angeles entertainment attorney willing to provide them with free legal advice.

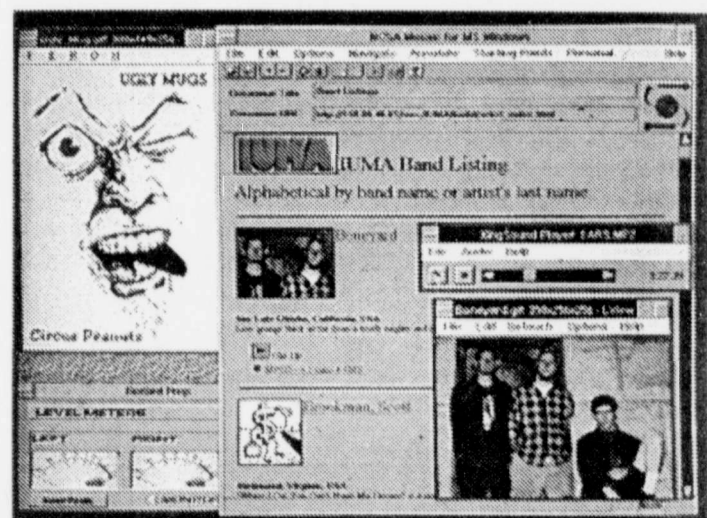
"Our lawyer is sure we're going to get sued pretty soon," Patterson says. "But he's waiting for it because he wants a precedent-setting case."

Currently, IUMA requires all contributors to copyright the music they put on the net, with the understanding that all music will be distributed freely. Bands can ask for a donation in return for the recordings, though most opt to just leave information on how users can get a copy of a full tape or other merchandise.

For some bands, like San Luis Obispo's Fuse, this works out OK.

"We're not out there to sell records yet," Cal Poly graduate and Fuse member Tony Glavis says. "I'm all for anybody being able to call up our music at any time."

Glavis explained that Fuse's style made it hard for them to get local gigs, making the exposure of



Viewers can download screens of information about bands for free on the Internet/ Photo courtesy IUMA

IUMA especially attractive.

"The difficulty we face in this town is that we're not a SLO Brew-type band," Glavis says.

While this works for bands just wanting to get their name out, Patterson has a way IUMA can collect money for bands that want to get paid for their recordings — a system whereby users would enter their credit card numbers to pay for downloading music.

However it works, Luini says a time will come — soon — when they need to start bringing in money from the system. IUMA will move into a downtown Santa Cruz office this week, and somehow they've got to pay the rent.

"It's something we sort of came to terms with," Luini says. "We'd sort of be shooting ourselves in the foot not to take money."

One possible financier could be the major record labels themselves — two of which have already contacted IUMA.

Though Luini couldn't say what labels he's talked to, he said he's not too sure where their interests lie.

"We have our suspicions — It could be for hooking them up with their own site," Luini said, or it could be to put out the labels' products for test-marketing.

"This is an entirely new market," Luini said, "hopefully not to be taken over and abused. Hopefully it will show them a better representation of what bands are out there."

Lord is optimistic about the future of IUMA, regardless of what "the industry" is doing.

"There's nothing (they) can do," Lord says, "to stop the hundreds of thousands of people joining the Internet every month and becoming potential fans of the bands on IUMA."

The best way to reach IUMA is through a GUI like NCSA Mosaic: <http://l1sunsite.unc.edu/ianc/index.html>. You can reach IUMA at: www.echo.com or (408) 425-4728. A free sound player is available at the site for IBMs and a version for MACs will be available within a week. If none of this makes sense, contact the author at gjoyn@oboe.aix.edu or X1796.

AGREEMENT: Accord brings hope to Gazans

From page 1

of Gaza and Jericho," al-Jabali said.

He told reporters the initial force of 1,500 Palestinian police officers would arrive in a week with uniforms and arms, and not Thursday as previously reported.

Al-Jabali also said the nightly curfew would not be lifted immediately. "We are not in control yet," he said.

Three of the police commanders traveled in Israeli

military jeeps to Jericho, expected to be the government center for Palestinian self-rule. The phased transfer of authority is largely hinged on the arrival of 7,000 policemen from outside and training 2,000 locally.

Israeli Prime Minister Yitzhak Rabin said at a news conference in Cairo that PLO leader Yasser Arafat had asked for up to four weeks for the transfer rather than the three set in the autonomy agreement.



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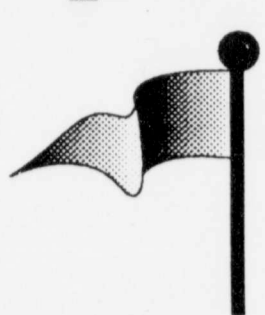
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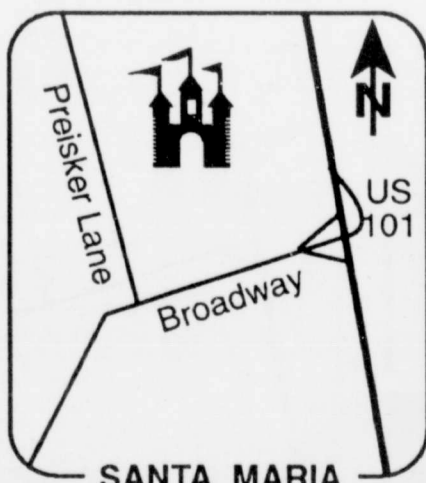
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PORCHES: Mayor encourages neighborliness

From page 1
munity are intended to facilitate interaction between neighbors," Pinard said.

Referring to a pattern of walled-off communities in the Los Angeles area, Pinard maintained this is not a desirable goal for the future of San Luis Obispo.

"Walls may provide a barrier to noise for the community, but they also isolate a development," Pinard said. "And by encouraging front porches, we are asking residents to be neighborly and friendly with one another."

City Councilmember Bill Roalman said Windemere — at the corner of Oceanaire Drive and Los Osos Valley Road — is presently the only walled community in the city. He said he hopes more do not develop in the future.

"Walls are definitely a desirable safety feature, but if developers want to block off a community, we want them to use some creativity," he said.

Many communities across the country may desire these design elements, Pinard said, but San Luis Obispo is one of the first to put these goals in writing.

"Our goal is to say that we are all part of a larger community and that we are trying to reconnect with our neighbors," she said.

To Pinard's surprise, the Council's goals to foster neighborliness have not gone unnoticed among the national media. On April 25, the Los Angeles Times made reference to the city's efforts to legislate society's goals.

"I think the national media is intrigued with a small town attempting to promote land use designs that do something for the greater community good," Pinard said.

Newsweek Correspondent Andrew Murr, who attended Tuesday's meeting, said the city's community goals are interesting. He said he believes San Luis Obispo is attempting to revive traditional neighborhoods with these design elements.

"By telling developers they may have to build porches with their homes, the city is trying to enforce family values," he said. "This is more than a local or county issue. It expands into a national audience."

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Naked Gun 33 1/3 (PG-13)		
Fri.- 6:35	10:15	Sat.- 2:55 6:35 10:15
Sun./Daily- 6:35		
Cops And Robertsons (PG)		
Sat.- 1:00	4:40	8:20 Sun.- 4:40 8:20
D2: The Mighty Ducks (PG) W/		
Fri.- 4:50	9:10	Sat./Sun.- 12:30 4:50 9:10
Daily- 4:50 9:10		
White Fang II (PG)		
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Schindlers List (R)

Fri.- 4:00 8:00
Sat/Sun.- 12:00 4:00 8:00
Daily- 4:00 8:00

The Piano (R) W/

Sat.- 1:45 6:40 Sun.- 6:40
Philadelphia (PG-13)
Daily- 4:10 9:00

PCU (PG-13)

Fri.- 4:15 6:15 8:30 10:35
Sat.- 12:15 2:15 4:15 6:15 8:30 10:35
Sun.- 12:15 2:15 4:15 6:15 8:30
Daily- 4:15 6:15 8:30

Clean Slate (PG-13)

Fri.- 4:45 7:15 9:45
Sat/Sun.- 11:50 2:20 4:45 7:15 9:45
Daily- 4:45 7:15 9:45

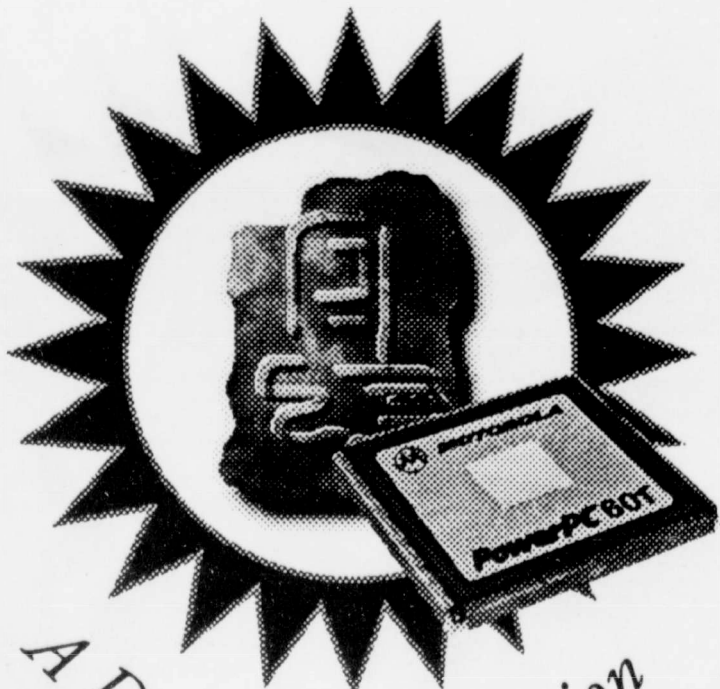
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SPORTS

MUSTANG DAILY

Cycling club wheels into West Regionals

Daily Staff Report

Cal Poly's cycling club will attempt to capture their third consecutive Western Collegiate Cycling Conference Championship Saturday and Sunday in Reno, Nevada.

Heading into the weekend competition, Cal Poly is tied for first with UC-San Diego with 1,000 points — the maximum allowed in collegiate racing. The 20 teams in the region are awarded 100 points for race victories, but throughout the season they are only allowed to accumulate 1,000 points — 10 wins. This allows other teams to remain com-

petitive until the end and have a chance of winning the West Regional Championship.

Cal Poly will send its top 30 racers to Reno's courses rolling over hills.

"All (six) categories have strong riders," said club president Chris Zieman. "Team-wise, we've got a lot of riders who should do well."

The categories are broken down into four men's and two women's divisions. Each division races three events. Saturday, riders will race on a 5-mile, rolling road course and a 10-mile

See CYCLING, page 7

AP Quick Roundup

Kentucky Derby looks like Bull

Holy Bull has raced his way into the Kentucky Derby favorite's role.

The gray colt has carried his speed over 1 1/8 miles twice in winning the Florida Derby at Gulfstream Park and

the Blue Grass Stakes at Keeneland.

Holy Bull has led all the way in five of his seven victories in eight career starts. His loss was a sixth-place finish in the Fountain of Youth Feb. 19.

A new Bullet to the head

Jim Lynam replaced Wes Unseld as the Washington Bullets head coach. Unseld retired after this season.

Wrigley finally smiles

Chicago stopped their club-record home losing streak at 12 games, beating Cincinnati 5-2 Wednesday.

Softball Cumulative Statistics

Final regular season statistics

Overall record: 31-16 CCAA: 17-3 Home: 8-2 Away: 14-8 Neutral: 9-6

Name	AVG	GP	AB	R	H	RBI	2B	3B	HR	SLG%	SB	E	OB%
Kelley Bannon	.390	47	177	41	69	27	7	4	1	.492	16	19	.411
Kathleen Russell	.357	11	28	4	10	6	1	0	0	.393	1	2	.357
Christy Purcell	.352	45	142	33	50	15	5	6	1	.493	6	5	.386
Cynthia Barnett	.322	46	142	20	49	27	4	5	2	.454	2	15	.360
Julie Zachoo	.316	47	155	25	49	21	7	8	2	.503	3	3	.367
Joanne Nakai	.311	46	132	24	41	20	4	3	0	.386	2	3	.345
Tracy Ruiz	.301	34	93	11	28	9	1	0	0	.312	0	1	.343
Stephanie Dietz	.296	30	54	11	16	6	1	0	0	.315	1	1	.300
Laurie Weidenheimer	.268	41	112	14	30	15	3	0	0	.295	4	3	.331
Heather Scattini	.266	47	139	13	37	22	4	1	2	.353	1	7	.318
Christie Collier	.246	41	114	15	28	17	4	2	0	.316	2	4	.298
Samantha George	.100	21	10	4	1	0	0	0	0	.100	0	0	.250
Deborah Lewis	.000	29	1	7	0	2	0	0	0	.000	2	0	.667
Tricia Waayers	.000	13	0	0	0	0	0	0	0	.000	0	3	.000
Laura Richardson	.000	10	0	0	0	0	0	0	0	.000	0	1	.000
Ruth Henry	.000	11	0	0	0	0	0	0	0	.000	0	3	.000

Cal Poly Totals	.312	47	1309	222	408	187	41	29	8	.406	40	70	.352
Opponent Totals	.241	47	1218	153	293	110	20	2	2	.265	45	62	.315

Name	W-L	ERA	GP-GS	CG	SV	SHO	IP	H	ER	BB	SO	OPP-AVG
Tricia Waayers	13-5	2.49	26-16	14	1	3	126.2	128	45	31	90	.250
Ruth Henry	11-8	2.59	21-19	13	1	1	116.2	106	43	48	69	.237
Laura Richardson	7-3	3.10	16-12	6	0	1	72.1	59	32	43	43	.228

Cal Poly Totals	31-16	2.71	47-47	33	2	5	315.0	293	122	122	202	.241
Opponent Totals	16-31	4.10	47-37	39	1	7	312.1	408	183	82	108	.312

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